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CHINESE MUSIC.

The origin of music with the Chinese, as with all other nations, is in close affinity with that of their religion. The Chinese builds his world upon the harmonious action of the heavens and earth; regards the animation of all nature, the movement of the stars and the change of seasons, as a grand "world music," in which everything keeps steadfastly in its appointed course, teaching mankind thereby a wholesome lesson. One of the founders of their religion, Fo-Hi, is believed to have been the inventor of the *Kin*, a stringed instrument still in use in China. The close relationship that originally existed between the constitution of the state and music is also clearly shown in Chinese history. All their music has from time immemorial been under state supervision, in order to guard against the stealthy introduction of any tone contrary to ordinance. Here we already meet with the pernicious influence of a bureaucratic, pedantic state, as well as that of the prosaic character of the Chinese upon their music. Both features are exemplified in the names of the notes of their oldest musical scale, which consisted only of five tones, from F to D, omitting the B.

We will now endeavor to describe the Chinese music by noticing some of its prominent features. Among the Chinese the art of music has ever remained an object either of diversion or of speculation. It has never revealed to them the language of the heart and intellect. Nevertheless, they draw a distinction between sound and noise. The period at which their five-toned scale was enlarged to seven tones has been described by Chinese theorists as the commencement of the decadence of their musical system. They ascribe to their mythical bird, "Fung-Hoang," his mate, the invention of tones and half-tones; the six whole tones to the male, and the

half-tones to the female. Such a creed coincides with all their notions of man and woman. The whole tones represented to them things perfect and independent—as heaven, sun, and man; the half-tones things imperfect and dependent—as earth, moon, and woman. The enlargement of the scale to seven tones was owing to the insertion of the two half-tones E and B, which were called "leaders" and "mediators." These appellations proceed from a very fine musical instinct, as indeed E and B are leaders to F and C, and they possess also, for the modern cultivated ear, the quality of resolving themselves into the half-tone above, acting at the same time as mediators, and filling up the void between D and F—A and C.

The Chinese wind instruments are fewer in number than those of percussion. The oldest of these, the *Hsien*, is in the shape of an egg. It is made of earthenware, open on one side, with five ventages, which give the five tones of the oldest Chinese scale. Speaking relatively, the most elaborate of Chinese wind instruments is the *Cheng*. It is the most pleasing of their instruments, and serves as a standard to tune other instruments. It has for its basis a hollowed-out pumpkin, which serves the purpose of a wind receptacle, in which are twelve to twenty-four bamboo reeds, placed closely together in a circle. The performer blows into the curved cylinder, opening and closing the ventages with his fingers. Among the instruments of the flute type mention should be made of the *Yo*, which is played from the top like the clarinet; and the *Tscho*, played like the modern flute. They also possess the pan-pipes called *Siao*. Their martial instruments include various trumpets with funnel or knob-shaped bells. Their orchestra is but sparsely recruited with stringed instruments of their own invention, for the mandolins and guitars which they use are more probably of Persian or Hindoo than of Chinese origin. The

only Chinese stringed instruments are the *Kin* and *Che*—the former a very primitive guitar, of a pear shape, usually strung with four strings, and having inside it some music like a clanging accompaniment to the sound of its strings; while the *Che*, literally translated "the wonderful," is a table-pedal, nine feet in length, containing twenty-five strings. Both are evidently of great antiquity, and are said to have been invented by Fo-Hi; but musically the *Che* is the more important.—*Cassell's History of Music*.

The Rothschilds are said to be backing the veteran opera manager, Col. J. H. Mapleson, in building a new theatre in London, which, when completed, will be one of the finest in the great metropolis. Miss Louise Nikita's manager, M. Le Roy, is now negotiating with Col. Mapleson, who desires to open the new house with the pretty American prima donna as the star of the company.

Herr Rosenthal, whose pianism thrilled American concert-goers a few years ago, is giving concerts in London. Rosenthal is another of the Liszt school of pianists, and his execution of the Abbe's compositions is literally astounding. It is said that he contemplates another American tour in the near future.

Thus far Paderewski's total receipts for twenty-eight performances have reached the enormous sum of \$80,113, an experience probably unparalleled in the history of music. At his twenty-eighth performance, in Cleveland, Ohio, the receipts were \$4,710.

Mrs. Anallia Materna will make a farewell tour of America under the management of Mr. Leon Margulies, beginning in December. The trip will include the principal cities of the United States.



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ST. LOUIS, MO.

January, 1896.

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THOMAS M. HYLAND, Editor.

JANUARY, 1896.

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KUNKEL'S MUSICAL REVIEW enters with the current number upon its nineteenth volume. Its list of subscribers has increased year by year, and it now stands the most largely circulated musical journal in the world. KUNKEL'S MUSICAL REVIEW wishes its subscribers and patrons the compliments of the season and a Happy New Year.

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"Yes," a beautiful and captivating song, by Ramon Aquabella, retail price 50 cents. Among those who are looking for a popular song will find it in this.

The above can be had of any music dealer or of the publishers, Kunkel Brothers, 612 Olive Street, St. Louis, Mo.

DEATH OF JOHN A. KIESELHORST.

John A. Kieselhorst, the well-known piano dealer, died on the 22d ult. of a broken heart. Among those who may change the music trade has witnessed in St. Louis during the past year, this is the saddest and the only one that admits of no revelation.

Within a few days of Christmas, when hearts are given to joy and the family gathers at night about the cheerful fireside, John A. Kieselhorst has stolen quietly away to join the beloved wife whose untimely death left no consolation behind.

When he lost his wife, John A. Kieselhorst became a changed man. His constitution gradually failed, until in September he was obliged to relinquish business and retire to his home. He never rallied, and while no hopes were entertained for his ultimate recovery, his family were scarcely prepared when he suddenly and finally came. He gave up life easily and painlessly. He lived 51 years and 3 months.

He leaves a mother, sister, and three sons to mourn his loss. The sons are respectively 13, 16 and 21 years of age.

The funeral services took place at his late residence, 4365 Forest Park Boulevard at 2:30 Christmas afternoon. The interment was private. The pall-bearers were Messrs. Kunkel, Kroeger, Robbins, Bright, Anderson and Burg. A quartette, composed of Mrs. Mary E. Laky, Mrs. G. McDonald, Messrs. Hein and Albeck, sang the favorite numbers of the deceased.

The music trade sent a magnificent floral piece and attended the funeral in a body.

Mr. Kieselhorst was a man of marked abilities, and had made a high success of the business to which he devoted the last fifteen years of his life. He had just built a fine home at a cost of \$21,000, and was beginning to enjoy the fruits of incessant labor when death stopped remorselessly in his way.

The entire trade felt the loss of their co-worker, and extend their sympathy to the bereaved family. May he rest in peace.

PITCH OF THE HUMAN VOICE.

In discussing a paper in the physical section of the American Association, at its recent meeting, Prof. W. Le Conte Stevens stated that "the lowest recorded tone of the voice is that of a basso nabo, who was sounded as low as 40 vibrations per second, and who sounded 60, about 43 vibrations per second." Mr. Stevens himself, without possessing a bass voice, was sounded as low as 40 vibrations per second, when his vocal chords were thickened by an attack of catarrh. This, however, is under normal conditions.

The highest note of the human voice, as recorded in the books was attained in singing by Lucrezia Aligari, called "La Bastardella," at Parma, in 1770, she sang for Mozart several passages of extraordinary high pitch, one of which included C6 2,048 vibrations per second. She thrilled in D6, 1,122 vibrations, and was able to sing as low as G2, 122 vibrations, having thus a range of nearly 43 octaves. Ajuga's upper limit has been attained by Ellen Beach Yaw, of Rochester, N. Y. Stevens has been estimated by comparisons with a tuning fork, the pitch of a child's squeal while at play, which has been repeatedly found to be in excess of 2,500 vibrations per second; in one case as high as G6, about 3,072 vibrations. The total range between these extremes is in excess of six octaves.

NATIONAL MUSIC.

"I often hear," says de Koven in the *World*, "heated arguments on the subject of characteristic or typically national music; what it is and how it may be judged to fulfill the conditions necessary to being genuinely national; for what it means to be. To the general public so-called characteristic music is only taken as such when it coincides with certain preconceived and usually arbitrary ideas of what it should be. In the minds of most the castanets are indissolubly connected with Spain, and any music where they appear is consequently and necessarily Spanish. In like manner the tambourine represents Italy, and the bass-drum and cymbals, mingled with tangle and tom-tom and other instruments of percussion, bring to the mind of the average auditor mental pictures of various Oriental and barbaric countries without much reference to the melodic or harmonic quality of the music itself. I am inclined to believe that three-quarters of any given concert audience would fail to recognize the best-known and most popular folk songs of the various European countries, excepting, perhaps, Spain and Hungary, as such, without an accompanying diagram or explanatory text. To make the music of the past and sequence of intervals or harmonic progressions tell the story, but not so to the average auditor, so that this question is really a question of the standard of the composer looking for popular appreciation of his intent."

CITY MUSIC.

The St. Louis Quintette Club will give its first concert on Tuesday, Feb. 11, at Memorial Hall. The concerts given by the St. Louis Quintette Club are among the most enjoyable events of the season. The club is composed of the well-known artists, G. Heinrich, V. Schopp, L. Mayer, C. Froelich and A. G. Robyn.

E. R. Kroeger will give his first pianoforte recital of the present season at the chapel of the Church of the Messiah, on Monday evening the 6th inst. The programme will be made up of numbers from Schumann, Rubinstein and Liszt. This is Mr. Kroeger's third season. His recitals have been eminently successful.

The Apollo Club continues its splendid work under A. G. Robyn, the work at every concert showing a marked improvement over its predecessor. There are no events more delightful than these Apollo concerts. Among the soloists secured for the coming concerts are Sawiet, Blauvelt, Francon Davies and Holman.

Sechen's Orchestra of twenty-five men furnished the music for the Busch wedding, and for the D. O. C. Ball, given at the Merchants' Exchange.

Clifton Heights was entertained Thanksgiving night by a concert given for the benefit of St. Matthews Episcopal church. One of the hits of the evening was the vocal solo, "Who's at My Window," rendered in a charming and artistic manner by Miss Bertha Winslow.

A very interesting entertainment and musicale was given under the auspices of Mt. Calvary Episcopal Church at Union Club Hall on the 18th ult. Among the most taking numbers were two duets for piano, "William Tell," and "Il Trovatore," arranged by Claude Melotte and played by Messrs. F. Koch and F. W. Norsch, and Miss Rosie Hoffman and F. W. Norsch.

A. Malme, the well-known teacher, has returned to St. Louis. Mr. Malme makes a specialty of vocal culture, and gives instruction, and gives advanced pupils the further advantage of foreign languages. Mr. Malme is a musician in the broad sense of the term, and his pupils are fortunate in securing him.

P. Robert Klate, director of the Vienna Conservatory, 3019 Easton Ave., has sent out a very fine catalogue containing cuts and sketches of his teachers.

J. Ellcock, the popular dealer at 1015 Olive Street, keeps in stock a full line of sheet music and music books as well as musical instruments and merchandise of all kinds. He is agent for the celebrated Washburn guitars, banjos, mandolins and zithers. Catalogue will be sent upon application.

Adolf Erick, the well-known vocal teacher, gave a musicale at his music rooms, 3526 Olive Street, on the 7th ult. The affair was pronounced a splendid treat by all present.

One of the saddest events of the year was the death of Miss Lizzie Parsons, a most estimable teacher and daughter. Miss Parsons died on the 4th ult. of peritonitis, at her home 1405 1/2 N. Grand Ave. Miss Parsons was a pupil of Mr. Charles Kunkel, and the efficiency of her pupils proved that she was a teacher as well as a pianist of a very high order. Miss Parsons' personal personality was such as to have made her universally esteemed. She was of a quiet and retiring nature, and leaves a host of friends who sympathize deeply with her bereaved family and Mrs. Parsons, in the irreparable loss of their only daughter. The funeral services were held at her late home, and were attended by her pupils, who felt greatly the taking away of their beloved teacher. A quartette composed of her friends sang at the services. Peace be with her.

Antikamnia.—The name itself suggests what it is, and what its remedial characteristics are: Anti (*Latin*), opposed to; Kamnos (*Greek*), pain—hence a remedy to relieve pain and suffering. For headaches of all descriptions; nervous disturbance from excessive brain work by scholars, teachers or professional men; the neuralgias resulting from excesses in eating or drinking; the acute pains suffered by women at time of period; the muscular aching, general malaise, frontal headaches, and sneezing incident to severe colds or grippe; and in fact, all conditions in which pain is prominent. Antikamnia is now universally prescribed. Antikamnia tablets bearing the monogram A K are kept by all druggists. Two tablets, crushed, is the adult dose. A dozen five grain tablets kept about the house will always be welcome in time of pain.

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Mrs. Schumann has just celebrated the seventieth anniversary of her birthday. She was born at Leipzig, and it was in her native place that she made her debut when she was but ten years old. She married, in 1840, Robert Schumann, who died sixteen years later, after exerting a marked influence on her style as a pianist and the choice of works which she interpreted.

THE EVILS OF OVER-EATING.

I assert it is the duty of the good house-wife to keep down the appetite of her husband, writes the Rev. F. S. Root, in the October *Ladies' Home Journal*. Particularly is this necessary in the cases of well-to-do professional and business men. In the families of mechanics earning low wages such a warning is almost wholly unnecessary, but it may be said of most men in good circumstances that they eat too freely of rich food. If men would begin careful and systematic physical culture in early youth, and continue the practice through life, good health would be the result. Beyond the age of forty—at a period when so many are physically lazy—the superior value of exercise is apparent; but, ordinarily, this is just the time when the hygiene of athletics is neglected. There is no reason why a punching-bag, a rowing-machine, pulley-weights and other apparatus should be relegated to college boys and clerks. But having done a good deal of work in his lifetime, it is almost impossible to forsake a business or professional man, turning to forty, to give any sort of attention to physical culture if such training has been previously neglected. Hence, I say, it is the duty of a woman to keep her husband all rich compounds that will ultimately ruin his digestion. Fine feeding is occasionally neutralized by hard exercise; but in the absence of the latter, it is mischievous in the extreme. If your husband will stand the treatment, begin by switching off from the heavy breakfast of steak, hot rolls, potatoes, etc., and set before him eggs on toast, oatmeal and coffee.

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 Gingham Store.
 Cloth Store.
 Black Goods Store.
 Cotton Goods Store.
 Linen Goods Store.
 Silk and Velvet Store.
 Dress Goods Store.
 Paper Pattern Store.
 Art Embroidery Store.
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3

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Inscribed to Mrs. Charles Kunkel.

Ramon Aquabella.

Moderato. $\text{♩} = 100$.

dolce.

Moderato. Op. 506.

dolce.

cresc.

f

dolce.

cresc.

f

p

1620 - 7
Copyright - Kunkel Bros. 1895.

Duetto.

f *mf* *cresc.* *f* *cresc.* *f* *Morziale.*

The musical score is written for piano duet. It features six systems of music, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked 'Morziale.' at the end. The score includes various musical notations such as dynamics (f, mf, cresc., f), articulation (accents, slurs), and fingerings (numbers 1-5). The bottom of the page is marked '1020 - 7'.

This page contains six systems of musical notation for a piano piece. The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The systems are as follows:

- System 1:** Features a complex rhythmic pattern in the right hand with many beamed sixteenth and thirty-second notes. The left hand has a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-5.
- System 2:** Continues the rhythmic complexity. The right hand has dense chordal textures. Dynamics include *f* (forte) and *rit.* (ritardando).
- System 3:** Shows a change in the right hand's texture, with more sustained notes and chords. The left hand continues with eighth notes. Dynamics include *f* and *rit.*
- System 4:** The right hand features a series of chords and some melodic fragments. The left hand has a more active eighth-note line. Dynamics include *f* and *rit.*
- System 5:** The right hand has a more melodic line with some grace notes. The left hand continues with eighth notes. Dynamics include *f* and *rit.*
- System 6:** The final system on the page. It features a long, flowing melodic line in the right hand that spans across the system. The left hand has a simple accompaniment. Dynamics include *f* and *rit.*

Throughout the piece, there are numerous fingerings indicated by numbers 1-5. The notation includes many beamed notes, suggesting a fast and technically demanding piece. The page ends with the number 1620 - 7.

doce.

cresc.

o cia cia cia cia cia cia cia cia cia cia

or thus,

Handwritten musical score for the song "The Rose Tree". The score is written on two systems of staves. The first system consists of a piano accompaniment (left hand) and a vocal melody (right hand). The piano part features a bass line with chords and a treble line with chords. The vocal part is a single melody line. The second system continues the piano accompaniment and the vocal melody. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo) and *pp* (pianissimo). There are also handwritten annotations in the left margin, including "or thus." and "The Rose Tree".

The musical score for 'The Rose Tree' is presented in three systems. The first system includes a vocal line (Soprano) and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line and piano accompaniment. The score is written in 2/4 time and features a key signature of one flat (B-flat). The vocal line is marked with a 'V' and the piano accompaniment is marked with a 'P'. The score includes various musical notations such as notes, rests, and dynamic markings.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The piano accompaniment starts with a bass clef, a key signature of one flat, and a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The second system continues the vocal and piano parts, featuring more complex rhythmic patterns and dynamic changes. The score is written in a standard musical notation style, with a clear distinction between the vocal and piano parts.

N. B. If too high for key board play version given at A.

Con espressione.

l. h. l. n. l. h. l. h. simili.

cantabile.

r. h.

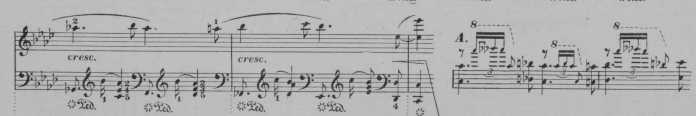
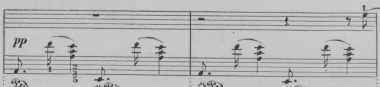
rit. a tempo

or

cresc. f cresc. f ff

The image displays a page of musical notation, likely for a piano piece. It consists of five systems of staves, each with a treble and bass clef. The notation is complex, featuring many accidentals, fingerings, and dynamic markings. The piece is in 3/4 time. The first system is marked "cantabile." and includes the tempo markings "r. h." and "l. h." above the staves. The second system includes the marking "rit." above the treble staff. The third system includes the markings "p", "cresc.", and "f". The fourth system includes the markings "ff", "rit.", and "dolce". The fifth system includes the marking "f a tempo." and "cresc.". The notation is dense and detailed, with many notes and rests. The page is numbered "11" in the bottom right corner.

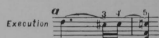
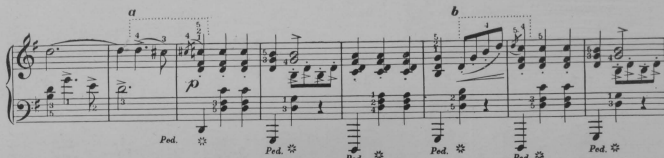
or thus.



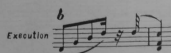
MENUET.

Allegretto. $\text{♩} = 138$.
non legato.

J. J. Paderewski Op. 14. N^o 1.



1182-4
Copyright Kunkel Bros. 1889.




[illegible][illegible]

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line with a piano accompaniment. The melody is written on a single staff with a treble clef. The piano accompaniment is written on a single staff with a bass clef. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The melody is marked with a "Ped." (pedal) instruction and a "Pia." (piano) instruction. The piano accompaniment is marked with a "Ped." (pedal) instruction. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The melody is marked with a "Ped." (pedal) instruction and a "Pia." (piano) instruction. The piano accompaniment is marked with a "Ped." (pedal) instruction.

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The score includes fingerings (1-5) and pedaling instructions (Ped.) with star symbols. The piece concludes with a final chord and a star symbol.


(c)

Execution.
trill, with
E^b

Musical notation for exercise (c) showing a trill on E-flat. The notation consists of a single staff with a treble clef. A whole note chord of E-flat and F is written. Above the F, there is a trill symbol (a vertical line with a horizontal bar at the top) and a small 'b' indicating the trill is on the E-flat. The trill is marked with a 'p' (piano) dynamic.

(d)

trill with
E

A musical staff with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The notation shows a trill on the note E (the second line of the staff). The trill is indicated by a vertical line with a wavy, oscillating pattern. The note E is marked with a sharp sign (#).

a tempo.

Ped.

Con moto.

cres.

Ped.

ff

Ped.

ff

Ped.

rapidamente.

a tempo.

ff

Ped.

Ped. * Ped. * Ped. * Ped. *

CODA.

Vivo.

Ped. *

accel.

Ped. * Ped. * Ped. Ped. *

Ped. *

1. h.

mf

1152-4

AMERICAN GIRLS.

MARCH.

CHARLES KUNKEL.

Marziale. $\text{♩} = 120$.

Secondo.

The musical score is written for piano and consists of four systems of music. The first system begins with a piano introduction marked 'f' (forte) and includes fingerings (1, 2, 3, 4) and slurs. The second system continues the melody with various ornaments and fingerings. The third system features a series of chords and single notes with ornaments. The fourth system includes a 'cresc.' (crescendo) marking and ends with a first and second ending. The score is in 6/8 time and includes various musical notations such as slurs, ornaments, and fingerings.

1626 - 12

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AMERICAN GIRLS.

MARCH.

3

Marziale. $\text{♩} = 120$.

Primo.

CHARLES KUNKEL.

The musical score is written for piano and first violin. It begins with a forte (f) dynamic. The first system contains the initial melody and accompaniment. The second system features a first ending bracket. The third system includes a second ending bracket. The fourth system starts with a crescendo (cresc.) marking and concludes with first and second endings. The score is heavily annotated with fingerings, slurs, and articulation marks.

The first system of the musical score for 'The Little Boat' is in 3/4 time and marked 'marcato.' It features a bass line with a forte (*f*) dynamic. The melody is played by the right hand, with a piano (*p*) dynamic starting at measure 5. The score includes fingerings (1, 4, 2, 3, 2) and articulation marks (accents) above the notes. There are also some handwritten-style markings below the staff, possibly indicating fingerings or performance instructions.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, treble and bass clef. The key signature is one flat (B-flat). The tempo is marked 'Allegretto'. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The lyrics 'The Rose Tree' are written below the bass staff. The score is a single system, likely a page from a manuscript.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains a melody with a repeat sign and first/second endings. The bass staff begins with a bass clef, a key signature of one flat, and a 3/4 time signature. It contains a bass line with a repeat sign and first/second endings. The second system continues the melody and bass line. The treble staff has a repeat sign and first/second endings. The bass staff has a repeat sign and first/second endings. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'f' (forte).

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first six measures of the piece. The second system contains the final three measures. The music is written for a piano with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody is primarily in the treble staff, while the bass staff provides a simple harmonic accompaniment. The piece concludes with a final chord in the treble staff and a whole note in the bass staff.

Handwritten musical score for "The Rose Tree". The score is written on two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with a key signature of one flat (B-flat). The music consists of a melody in the upper staff and a bass line in the lower staff. The melody features several measures with triplets, indicated by a '3' over the notes. The bass line includes a section marked 'Cresc.' (Crescendo) and several measures with a '3' over the notes, suggesting triplets. The score is written in a clear, legible hand.

8.....

f marcato.

8.....

8.....

8.....

8.....

8.....

cresc.

TRIO.

Secondo.

Musical score for Trio, Secondo. The score is written for piano and bass. It consists of six systems of music. The piano part is in the upper staff, and the bass part is in the lower staff. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as dynamics (f, ff, mf, cresc.), articulation (accents, staccato), and fingerings (numbers 1-5). The piano part features complex chordal textures and melodic lines, while the bass part provides a steady accompaniment. The score is marked with "TRIO." and "Secondo." at the top.

Primo.

7

TRIO.

8

f

ff

Cantabile.

mf

Trombone Solo.

Secondo.

Trombone Solo.

f

f ff

sempre ff

mf

cresc.

marcato.

f

The second time *ff*

cresc.

1. 2. 3.

mf



First system of musical notation. Treble and bass staves. Treble staff begins with a 4-measure rest, followed by eighth and sixteenth notes. Bass staff begins with a forte (*f*) dynamic and features a complex rhythmic pattern with many triplets and sixteenth notes. A fermata is placed over the final note of the bass staff.

Second system of musical notation. Treble staff continues with eighth and sixteenth notes, including a 4-measure rest. Bass staff continues with a similar rhythmic pattern. A section marked 'A' is indicated above the treble staff.

Third system of musical notation. Treble staff continues with eighth and sixteenth notes. Bass staff continues with a similar rhythmic pattern. A section marked 'A' is indicated above the treble staff. The word *cresc.* (crescendo) is written above the bass staff.

Fourth system of musical notation. Treble staff begins with a 4-measure rest, followed by eighth and sixteenth notes. Bass staff continues with a similar rhythmic pattern. The word *marcato.* (marcato) is written above the bass staff.

Fifth system of musical notation. Treble staff continues with eighth and sixteenth notes. Bass staff continues with a similar rhythmic pattern. A section marked 'A' is indicated above the treble staff.

Sixth system of musical notation. Treble staff continues with eighth and sixteenth notes. Bass staff continues with a similar rhythmic pattern. A section marked 'A' is indicated above the treble staff. The page number 1626-12 is written below the bass staff.

Musical score for piano, consisting of six systems of staves. The score includes various musical notations such as chords, arpeggios, and dynamic markings like *f*, *cresc.*, *ff*, *accel.*, and *Presto*. The key signature is B-flat major, and the time signature is 4/4. The score ends with a double bar line and a repeat sign.

8

8

8

8

8

8

Presto.

1626 - 13

YES.

Inscribed to Mrs. J. M. Motoney.

Ramon Aquabella. ✓

Moderato ♩ = 92.

'Yes' will I say to you, if such should
 be The answer you de- sire, sweet heart, from me "No" I will
 not as answer give and do What would not please my own my dar-ling, dar-ling

cresc.

true. If you but love me as you say you do,.... What hap-pi-

cresc.

N.B.

ness there is in store for two.... Our heart's, u-ni-. ted, strong in love will

rall.

ad lib.

be If "Yes" you'll say, sweet-heart, to me.....

ad lib.

If "Yes" you'll say, sweetheart to me, sweetheart, sweetheart.

a tempo.

N.B. Play the note sung.

First system of musical notation, featuring a vocal line and a piano accompaniment. The piano part includes complex chordal textures with many accidentals and fingerings.

Where'er you go in all this world so wide.... On fan-cy's

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a steady eighth-note pattern in the right hand.

wings I'll fly un-to your side.... My thoughts shall ev-er whisper in your

Third system of musical notation, continuing the vocal and piano parts. The piano accompaniment continues with the eighth-note pattern.

ear.... I wish, sweetheart, that you were on-ly on-ly near. On land and

Fourth system of musical notation, concluding the page. The piano accompaniment features a crescendo and a final melodic flourish in the right hand.

sea, on ev'ry mount.ain top My love pro-claims a - loud "For. get me

not'.... Your im-age guides me to the hav'n of rest ... With you, sweet..'

rall. *ad lib.*

heart I will 'be blest..... If "Yes" you'll say,

sweet. heart to me sweet - heart, sweet - heart.

ad lib.

AMORCITO.

INTERMEZZO.

To Miss Clara Busch.

LOUIS CONRATH. ✓

Moderato. ♩ = 120.

mf

p

rit.

a tempo.

rit.

Ta * Ta * Ta * Ta * Ta * Ta * Ta * Ta *

Ta * Ta * Ta * Ta * Ta * Ta * Ta * Ta *

Ta * Ta * Ta * Ta * Ta * Ta * Ta * Ta *

Ta * Ta * Ta * Ta * Ta * Ta * Ta * Ta *

1618 - 5

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f a tempo.

ad lib. *Tempo I. Grazioso.*

Cantabile.

a tempo.

Measures 1-8. The right hand features a melodic line with triplets and a 'rit.' marking at measure 5. The left hand provides a steady eighth-note accompaniment. Fingering numbers are present throughout.

Animato e crescendo sempre.

Measures 9-16. The right hand continues the melodic development with a 'mf' dynamic marking at measure 9. The left hand accompaniment remains consistent. Fingering numbers are present throughout.

Grandioso.

Measures 17-24. The right hand features a more complex melodic line with a 'rit.' marking at measure 23. The left hand accompaniment becomes more active. Dynamics include 'ff' at measure 17. Fingering numbers are present throughout.



Animato. ♩ = 144.





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